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CHRIST
AND HIS SOLDIERS.

A SACRED ORATORIO.

—
JOHN FARMER.

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1878
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MUSIC


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Hales
December 1884

CHRIST AND HIS SOLDIERS

A SACRED ORATORIO

INTENDED TO BE SUNG TO CHILDREN AND YOUNG PERSONS.

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

TWENTY-THIRD THOUSAND.

Ent. Sta. Hall.

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1, BERNERS STREET, LONDON (W.)

TO
AGNES, EDWARD, EDITH, AND HUGH BUTLER,

THIS MUSIC IS DEDICATED,
THE PROGRESS OF WHICH THEY HAVE WATCHED,

AND
HELPING PERHAPS UNCONSCIOUSLY,
HAVE HELPED THE MORE.

N.B.—This work was originally composed for orchestra and voices, but it can also be performed, and is complete with either Organ, Harmonium, or Pianoforte accompaniment.

PREFACE.

THE object of this Oratorio may be explained in a few words. It is meant to be sung to children, to young persons, and to all who retain a child's love of simple sacred song.

The Hymns are nearly all well-known favourites, frequently sung in churches and in private, though to other music.

It has been sought so to arrange them as to bring before the mind and the heart two distinct but yet kindred pictures: first, the life of the Saviour; secondly, the life of His soldiers and servants.

The first picture, preluded by the Advent, is made up of scenes from the Birth to the Resurrection, and ends with the promise of the Comforter and the Ascension. The second picture shows us the young Christian, first "awaking out of sleep" at the "thrilling voice" of the Advent summons, and then, after being enlisted in Christ's service and "signed with the sign of the Cross," passing on "through peril, toil, and pain," and made, like his Master, "perfect through sufferings," till at last, "more than conqueror," he joins the "great multitude that no man can number" in giving thanks to the Captain who has led them to victory.

Thus the Oratorio consists of two Parts, each Part being composed of twelve Hymns. The two Parts may be taken together, or each Part may be taken separately as a whole; or, again, selections may be made from both Parts and sung successively.

Whichever arrangement be adopted, the Person of the Saviour will stand forth supreme, either as Himself blessing, toiling, and suffering alone, or as already "seeing of the travail of His soul," and surrounded by the "many sons" whom He is "bringing to glory." In the one case, "the Word" is "made flesh," and dwells among us; in the other, the promise is fulfilled and exemplified, "Because I live, ye shall live also."

HARROW, *February*, 1878.

CHRIST AND HIS SOLDIERS.

PART I.

No. 1.—RECIT. CHORUS.

“Suffer little children to come unto Me, and forbid them not, for of such is the Kingdom of Heaven.”

No. 2.—SOLO AND CHORUS.

Hark! the glad sound, the Saviour comes,
The Saviour promised long!
Let every heart prepare a throne,
And every voice a song.

He comes, the captive to release,
In Satan's bondage held:
The gates of death before Him burst,
Its iron fetters yield.

He comes, from thickest films of vice
To clear the mental ray,
And on the eyelid of the blind
To pour celestial day.

He comes, the broken heart to bind,
The contrite soul to cure,
And with the treasures of His grace
To bless the humble poor.

Our glad hosannas, Prince of Peace,
Thine advent shall proclaim,
And heaven's eternal arches ring
With Thy beloved Name.

No. 3.—A CAROL.

In the field with their flocks abiding,
They lay on the dewy ground;
And glim'ring under the starlight
The sheep lay white around.
When the Light of the Lord streamed o'er them,
And lo! from the heaven above
An Angel leaned from the glory,
And sang his song of love:—
He sang that first sweet Christmas,
The song that shall never cease—
“Glory to God in the highest,
On earth good-will and peace.”

“To you in the City of David
A Saviour is born to-day!”
And sudden a host of the heavenly ones
Flashed forth to join the lay!

O never hath sweeter message
Thrilled home to the souls of men,
And the Heavens themselves had never heard
A gladder choir till then,—
For they sang that Christmas carol
That never on earth shall cease—
“Glory to God in the highest,
On earth good-will and peace.”

And the shepherds came to the Manger,
And gazed on the Holy Child,
And calmly o'er that rude cradle
The Virgin Mother smiled;
And the sky, in the starlight silence,
Seemed full of the angel lay:
“To you in the City of David
A Saviour is born to-day;”
Oh, they sang—and I ween that never
The carol on earth shall cease—
“Glory to God in the highest,
On earth good-will and peace.”

No. 4.—CHORUS.

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye, to Bethlehem!
Come, and behold Him
Born, the King of Angels!
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord!

Yea, Lord, we greet Thee,
Born this happy morning!
Jesu, to Thee be glory given!
Word of the Father,
Now in flesh appearing:
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord!

No. 5.—SONG.

And did the Son of God appear
A man of toil and suffering here?
Him let us then our pattern take,
Who toiled and suffered for our sake.

Though holy, harmless, undefiled,
He learned obedience from a child ;
Through youth, in grace and wisdom grew ;
As man, the tempter's wiles o'erthrew.

Rebuke and scorn He meekly bore ;
The more reviled, He loved the more :
Thus He delighted to fulfil
Love's law, His heavenly Father's will.

O'er land and sea, whate'er the cost,
He came to seek and save the lost ;
For this He hungered, thirsted, sighed,
Watched, prayed, and laboured, lived, and died.

No. 6.—CHORUS.

Ride on ! ride on in majesty !
In lowly pomp ride on to die !
O Christ ! Thy triumphs now begin
O'er captive death and conquered sin.

Ride on ! ride on in majesty !
The winged squadrons of the sky
Look down with sad and wondering eyes,
To see the approaching Sacrifice.

Ride on ! ride on in majesty !
Thy last and fiercest strife is nigh :
The Father on His sapphire Throne
Expects His own Anointed Son !

Ride on ! ride on in majesty !
In lowly pomp ride on to die !
Bow Thy meek Head to mortal pain !
Then take, O God, Thy power, and reign !

No. 7.—CHORALE.

The night of agony hath passed ;
The day of doom hath dawned at last :
With fainting steps His cross He bears ;
Foul taunts and curses meet His ears :
The Lord of life is crucified ;
A felon hangs on either side :
The people stand beholding.

The powers of darkness do their worst—
The nail, the thorn, the torturing thirst :
Black tempests o'er His spirit break :
" My God, My God, dost Thou forsake ? "
" 'Tis finished ! " Lo ! He bows His head ;
The Saviour of mankind is dead :
The people stand beholding,

No. 8.—CHORUS.

Cleft are the rocks, the earth doth quake,
The slumbers of the grave awake ;
The Temple's veil is rent in twain ;
For Christ, our Sacrifice, is slain,
And bears of sin and death the pain.

The Mighty One, the Son of God,
Hath humbly kissed affliction's rod,
That by His stripes we might be healed,
Our pardon by His blood be seal'd,
And boundless mercy stand reveal'd.

We all like sheep have gone astray,
And turned aside from wisdom's way :
But He hath saved us from our sin ;
Our God the ransom Lamb hath been.

O let us cast each vice away,
Which thus the Son of God could slay !
With contrite heart and weeping eye
Behold the Saviour's Cross on high !

So may we join the song of love
Which saints and angels sing above :
All honour, glory, praise to Thee,
The Lamb slain from eternity !

No. 9.—SOLO.

By Jesus' grave on either hand,
While night is brooding o'er the land,
The sad and silent mourners stand.

At last the weary life is o'er,
The agony and conflict sore,
Of Him who all our sufferings bore.

Deep in the rock's sepulchral shade,
The Lord by whom the worlds were made,
The Saviour of mankind, is laid.

O hearts bereaved and sore distressed,
Here is for you a place of rest ;
Here leave your griefs on Jesus' breast.

So when the Day-spring from on high
Shall chase the night and fill the sky,
Then shall the Lord again draw nigh.

No. 10.—SOLO AND CHORUS.

Jesus Christ is risen to-day,	Hallelujah !
Our triumphant holy day ;	Hallelujah !
Who did once upon the cross	Hallelujah !
Suffer to redeem our loss.	Hallelujah !

Hymns of praise then let us sing	Hallelujah !
Unto Christ our heavenly King ;	Hallelujah !
Who endured the cross and grave,	Hallelujah !
Sinners to redeem and save.	Hallelujah !

No. 11.—SONG.

Our Blest Redeemer, ere He breathed
His tender last farewell,
A Guide, a Comforter bequeathed
With us to dwell.

He came sweet influence to impart,
A gracious willing Guest,
While He can find one humble heart
Wherein to rest.

And His that gentle voice we hear,
Soft as the breath of even,
That checks each thought, that calms each fear,
And speaks of heaven.

And every virtue we possess,
And every conquest won,
And every thought of holiness,
Are His alone.

No. 12.—CHORALE.

The Lord ascendeth up on high,
The Lord hath triumphed gloriously,
In power and might excelling :
The grave and hell are captive led,
Lo ! He returns, our glorious Head,
To His eternal dwelling !

The heavens with joy receive their Lord,
By saints, by angel hosts adored ;
O day of exultation !
O earth ! adore thy glorious King,
His Rising, His Ascension sing,
With grateful adoration.

PART II.

No. 13.—RECIT. CHORUS.

“ Be thou faithful unto death, and I will give thee a crown of life ! ”

No. 14.—INTRODUCTORY MARCH.

No. 15.—SOLO AND CHORUS.

“ And that, knowing the time, that now it is high time to wake out of sleep.”

Hark ! a thrilling voice is sounding :
“ Christ is nigh,” it seems to say ;
“ Cast away the works of darkness,
O ye children of the day ! ”

Startled by the solemn warning,
Let the earth-bound soul arise :
Christ, our Sun, all clouds dispelling,
Shines upon the morning skies.

Once the Lamb, so long expected,
Came in great humility :
Once again behold He cometh,
Robed in dreadful majesty.

No. 16.—SOLO AND CHORUS.

In token that thou shalt not fear
Christ Crucified to own,
We print the Cross upon thee here,
And stamp thee His alone.

In token that thou shalt not blush
To glory in His Name,
We blazon here upon thy front
His glory and His shame.

In token that thou shalt not flinch
Christ's quarrel to maintain,
But 'neath His banner manfully
Firm at thy post remain,

Thus outwardly and visibly
We seal thee for His own ;
And may the brow that wears His Cross
Hereafter share His crown.

No. 17.—CHORUS.

Soldiers of Christ, arise,
And put your armour on,
Strong in the strength which God supplies
Through His eternal Son.

Strong in the Lord of Hosts,
And in His mighty power :
Who in the strength of Jesus trusts
Is more than conqueror.

Stand then in His great might,
With all His strength endued ;
And take, to arm you for the fight,
The panoply of God :

That, having all things done,
And all your conflicts passed,
Ye may o'ercome through Christ alone,
And stand complete at last.

No. 18.—SOLO AND CHORUS.

Christian, seek not yet repose ;
Cast thy dreams of ease away ;
Thou art in the midst of foes :
Watch and pray !

Of in danger, oft in woe,
Onward, Christians, onward go :
Fight the fight, maintain the strife,
Strengthened with the bread of life.

Onward, Christians, onward go,
Join the war and face the foe.
Will ye flee in danger's hour ?
Know ye not your Captain's power ?

Let your drooping hearts be glad ;
March, in heavenly armour clad ;
Fight, nor think the battle long ;
Soon shall vict'ry tune your song.

Gird thy heavenly armour on,
Wear it ever, night and day ;
Near thee lurks the evil one :
Watch and pray !

Let not sorrow dim your eye,
Soon shall ev'ry tear be dry ;
Let not fears your course impede,
Great your strength, if great your need.

Watch, as if on thee alone
Hung the issue of the day :
Pray, and all thy weakness own :
Watch and pray !

Onward, then, to battle move ;
More than conquerors ye shall prove :
Though opposed by many a foe,
Christian soldiers, onward go.

No. 19.—SOLO AND CHORUS.

When our heads are bowed with woe,
When our bitter tears o'erflow ;
When we mourn the lost, the dear,
Gracious Son of Mary, hear !

Thou our throbbing flesh hast worn,
Thou our mortal griefs hast borne,
Thou hast shed the human tear :
Gracious Son of Mary, hear !

When the sullen death-bell tolls
For our own departed souls ;
When our final doom is near,
Gracious Son of Mary, hear !

When the heart is sad within
With the thought of all its sin ;
When the spirit shrinks with fear,
Gracious Son of Mary, hear !

No. 20.—SOLO.

Rock of Ages ! cleft for me,
Let me hide myself in Thee :
Let the water and the blood,
From Thy riven side which flowed,
Be of sin the double cure,
Cleanse me from its guilt and power.

While I draw this fleeting breath,
When my eyelids close in death,
When I soar through worlds unknown,
See Thee on Thy Judgment Throne—
Rock of Ages ! cleft for me,
Let me hide myself in Thee !

No. 21.—QUARTETT.

Jesus died for us and rose again :
Therefore are our hopes no longer dim ;
Therefore know we that to die is gain,
For we sleep in Him.

Therefore father, mother, sister, brother,
Still are ours, for all are still the Lord's :
Wherefore let us comfort one another
With these blessed words.

No. 22.—CHORUS.

Jesus lives ! no longer now
Can thy terrors, Death, appal us :
Jesus lives ! by this we know,
Thou, O Grave, canst not enthrall us.
Hallelujah !

Jesus lives ! henceforth is death
But the gate of life immortal :
This shall calm our trembling breath,
When we pass its gloomy portal.
Hallelujah !

No. 23.—CHORUS.

Who are these like stars appearing,
These before God's throne who stand ?
Each a golden crown is wearing ;
Who are all this glorious band ?
Hallelujah ! hark, they sing,
Praising loud their Heavenly King.

These are they who have contended
For their Saviour's honour long,
Wrestling on till life was ended,
Following not the sinful throng :
These, who well the fight sustained,
Triumph by the Lamb have gained.

Who are these in dazzling brightness,
Clothed in God's own righteousness ;
These, whose robes of purest whiteness
Shall their lustre still possess,
Still untouched by Time's rude hand ?
Whence come all this glorious band ?

These are they whose hearts were riven,
Oft with woe and anguish tried ;
Who in prayer full oft have striven
With the God they glorified :
Now, their painful conflict o'er,
God has bid them weep no more.

No. 24.—CHORALE.

Lo ! round the throne, at God's right hand,
The Saints in countless myriads stand ;
Of every tongue redeemed to God,
Arrayed in garments washed in blood.

They see their Saviour face to face,
And sing the triumphs of His grace :
Him day and night they ceaseless praise,
And thus the loud Hosanna raise :

" Worthy the Lamb, for sinners slain,
Through endless years to live and reign !
Thou hast redeemed us by Thy blood,
And made us kings and priests to God ! "

CHRIST AND HIS SOLDIERS

PART I.

THE LIFE OF CHRIST.

No. 1. Suffer little children to come unto Me.

RECIT. CHORUS.

TREBLE.
ALTO.

TENOR.
BASS.

PIANO.
♩ = 72.

p

Suf-fer lit-tle chil-dren to come un-to Me, and for-bid them not, for of

rall.
pp

For of such is the Kingdom of Hea - ven.

such is the Kingdom of Hea - ven,

pp *rall.*

Attacca

Hark! the glad sound.

SOLO AND CHORUS.

PIANO.
♩ = 120.

Harp.

Sve.

Ped.

Solo Clarinet.

Harp.

Ped.

Solo Flute.

pp *cres.* *poco*

Ped. ** Ped.* ** Ped.* ***

Solo Clarinet.

f *rall.*

Ped. ***

HARK! THE GLAD SOUND.

TREBLE OR BARITONE SOLO.

Hark! the glad sound, the Sa - viour comes, The Sa - viour pro - mised long! Let

ev' - ry heart pre - pare a throne, And ev' - ry voice a song.

Hark! the glad sound, the Sa - viour comes, The Sa - viour pro - mised

cres.

long! Let ev' - ry heart pre - pare a throne, And ev' - ry voice a

f *dim.*

HARK! THE GLAD SOUND.

CHORUS.

TREBLE.

ALTO.

song, Let ev' - ry heart pre - pare a throne, And ev' - ry voice a song.

TENOR.

BASS.

ALTOS.

BASSES.

He comes, the cap - - tive to re -

TREBLES AND ALTOS.

- lease, In Sa - tan's bond - age held: . . . The gates of

TENORS AND BASSES.

Sves.

death be - fore Him burst, Its i - ron fet - ters yield.

Sves.

HARK! THE GLAD SOUND.

TREBLE OR BARTONE SOLO.

Hark! the glad sound, the Sa - viour comes, The Sa-viour pro - mised long! Let

p

ev' - ry heart pre - pare a throne, And ev' - ry voice a song.

Hark! the glad sound, the Sa - viour comes, The Sa - viour pro - mised

cres.

cres

long! Let ev' - ry heart pre - pare a throne, And ev' - ry voice a

f

f *dim.*

HARK! THE GLAD SOUND.

CHORUS. 1

song, Let ev' - ry heart pre-pare a throne, And ev' - ry voice a song.

f

ALTOS.

He comes, from thick - est films of

BASSES.

p

TREBLES & ALTOS.

vice To clear the men - tal ray, . . . And on the

TENORS & BASSES.

p

8ves.

eye - lid of the blind To pour ce-les-tial day.

f

8ves.

HARK! THE GLAD SOUND.

He comes the broken heart to bind, The contrite soul to cure, And

p

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line is in a soprano register, and the piano part features a dense texture of chords in the right hand and a more melodic line in the left hand.

CHORUS.
with the treasures of His grace To bless the humble poor. Our

This system begins the chorus. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the harmonic support with a steady rhythm.

glad ho-san-nas, Prince of Peace, Thine advent shall proclaim, And

cres.

This system concludes the phrase. The piano accompaniment shows a crescendo, indicated by the 'cres.' marking, leading to a final chord. The vocal line ends on a sustained note.

HARK! THE GLAD SOUND.

heaven's e - ter - nal arch - es ring With Thy be - lov - ed Name; And

f

This system contains the first two staves of music. The vocal staves (treble and bass clef) feature a melody with dotted rhythms and a final measure marked with a forte (*f*) dynamic. The piano accompaniment (grand staff) consists of chords and moving lines in both hands, also marked with a forte (*f*) dynamic.

heaven's e - ter - nal arch - es ring, With Thy be - lov - ed Name, with

p

This system contains the next two staves of music. The vocal staves continue the melody, with a piano (*p*) dynamic marking at the end. The piano accompaniment provides harmonic support with chords and moving lines, also marked with a piano (*p*) dynamic.

Thy be - lov - ed Name.

Ped. *

This system contains the final two staves of music. The vocal staves end with a long note, followed by a series of dots indicating a sustained sound. The piano accompaniment features a descending melodic line in the right hand and a sustained bass line in the left hand, marked with a *Ped.* (pedal) instruction. The system concludes with an asterisk (*) symbol.

In the field with their flocks abiding.

A CAROL.

The Words by the Rev. F. W. FARRAR.

The Music by JOHN FARMER.

Allegretto.

PIANO.
♩ = 120.

p

Ped.

(For one or more Treble voices.)

1. In the
2. "To
3. And the

field with their flocks a - bi - ding, They lay on the dew-y ground; And
you in the Ci - ty of Da - vid A Sa - vour is born to - day!" And
shep - herds came to the Man - ger, And gazed on the Ho - ly Child, And

glim'-ring un - der the star - light The sheep lay white a - round; When the
sud - den a host of the heav - en - ly ones Flashed forth to join the lay! O
calm - ly o'er that rude cra - dle The Vir - gin Mo - ther smiled; And the

IN THE FIELD WITH THEIR FLOCKS ABIDING.

Light of the Lord streamed o'er . them, And lo! from the hea-ven a - bove An
ne - ver hath sweet-er mes - sage Thrilled home to the souls of men, And the
sky, in the star - lit si - lence, Seemed full of the an - gel lay: "To

CHORUS.
TREBLES & ALTOS.

An - gel leaned from the glo - - ry, And sang his song of love:— He
Heavens them - selves had ne - ver heard A glad-der choir till then,— For they
you in the Ci - ty of Da - - vid A Sa-viour is born to - day; "Oh they

sang that first sweet Christ - mas The song that shall ne - ver cease—
sang that Christ-mas ca - rol, That ne-ver on earth shall cease—
sang—and I ween that ne - ver The ca-rol on earth shall cease—

TUTTI.
"Glo - ry to God in the high - - est, On earth good will and peace."
"Glo - ry to God in the high - - est, On earth good will and peace."
"Glo - ry to God in the high - - est, On earth good will and peace."
Ped.

O come, all ye faithful.

CHORUS.

PIANO.
♩ = 120.

ff

ff

TREBLE.

ALTO.
O come, all ye faith - ful,

TENOR.

BASS.

f

O COME, ALL YE FAITHFUL.

Joy - ful and tri - umph - ant, O come ye to Beth - le-hem, O

The first system of the musical score. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#). The lyrics are: "Joy - ful and tri - umph - ant, O come ye to Beth - le-hem, O".

The piano accompaniment for the first system, consisting of a treble and bass staff. The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler harmonic accompaniment.

come . . ye to Beth - le-hem! Come, and be - hold Him

The second system of the musical score. The vocal melody continues with the lyrics: "come . . ye to Beth - le-hem! Come, and be - hold Him".

The piano accompaniment for the second system, continuing the harmonic support for the vocal line.

Born, the King of An - gels! O come, and be - hold Him

The third system of the musical score. The vocal melody concludes with the lyrics: "Born, the King of An - gels! O come, and be - hold Him".

The piano accompaniment for the third system, ending the piece with a final chord.

O COME, ALL YE FAITHFUL.

First system of the musical score. It features a vocal melody in treble and bass staves, and a piano accompaniment in grand staff. The key signature is one sharp (F#). The tempo is marked *rall.* and the dynamics are *pp* (pianissimo). The lyrics are: "Born, the King of An - gels; Come, let us a - dore Him, O".

Second system of the musical score. It continues the vocal melody and piano accompaniment. The tempo is marked *a tempo.* and the dynamics are *f* (forte) and *poco cres.* (poco crescendo). The lyrics are: "come, let us a - dore Him, O come, let us a - dore . . Him,".

Third system of the musical score. It continues the vocal melody and piano accompaniment. The tempo is marked *a tempo.* and the dynamics are *f* (forte) and *poco cres.* (poco crescendo). The lyrics are: "Christ the Lord.".

O COME, ALL YE FAITHFUL.

f *cres.*
Yea, Lord, we greet Thee,

f
Born this hap - py morn - ing, Yea, Lord, we greet Thee,

O COME, ALL YE FAITHFUL.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

System 1:

Born this hap - py morn - ing! Je - - su, to Thee, to

System 2:

Thee be glo - ry giv - - en! Word of the Fa - - ther,

System 3:

Now in flesh ap - pear - ing! Come, let us a - dore Him, O

The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The final system includes a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic marking.

O COME, ALL YE FAITHFUL.

come let us a - dore Him, O come let us a - dore . . . Him . .

a tempo. *f* *poco cres.*

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'a tempo.' and the dynamics are 'f' (forte) and 'poco cres.' (poco crescendo).

Christ the Lord.

f *poco cres.*

This system contains the next two staves. The vocal melody continues with the lyrics 'Christ the Lord.' The piano accompaniment features a more active rhythmic pattern. The dynamics are 'f' and 'poco cres.'

This system contains the final two staves of the musical score on this page. The piano accompaniment continues with a series of chords and a final cadence. The key signature remains one sharp (F#).

And did the Son of God appear.

SONG.

BASS
OR ALTO.
VOICE.*Larghetto.*

PIANO.

♩ = 80.

*Larghetto.**p*

And did the Son of
Re - buke and scorn He

God ap - pear; A man of toil and suf - fring
meek - ly bore; The more re - viled, He loved the

here? A man of toil and suf - fring here?
more, The more re - viled, He loved the more:

AND DID THE SON OF GOD APPEAR?

cres.

Him let us then . . . our pat - - tern take, Who toil'd and
Thus He de - light - - ed to . . . ful - fil Love's law, His

cres.

suf - fer - ed for . . . our sake.
hea - ven - ly Fa - - ther's will.

Though ho - ly, harm - less, un - de - filed,
O'er land and sea, what - e'er the cost,

pp

AND DID THE SON OF GOD APPEAR?

He learn'd o - be - dience from a child; Through youth, in
He came to seek and save the lost; For this He

The first system of the musical score, featuring a vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "He learn'd o - be - dience from a child; Through youth, in / He came to seek and save the lost; For this He". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

grace and wis - dom grew, As man, the temp - ter's
hun - ger'd, thirst - ed, sigh'd, Watch'd, pray'd, and la - bour'd,

The second system of the musical score. The vocal line continues with lyrics: "grace and wis - dom grew, As man, the temp - ter's / hun - ger'd, thirst - ed, sigh'd, Watch'd, pray'd, and la - bour'd,". The piano accompaniment continues with similar harmonic support.

wiles . . o'er - threw.
liv'd . . and died.

cres. f

The third system of the musical score. The vocal line concludes with lyrics: "wiles . . o'er - threw. / liv'd . . and died." The piano accompaniment features a crescendo leading to a fortissimo (f) section with more complex chordal textures.

D.S.

D.S.

The fourth system of the musical score, marked with a *D.S.* (Da Capo) instruction. It features a piano introduction and a vocal line. The piano accompaniment includes a *D.S.* marking and a final cadence.

Ride on! ride on in majesty.

CHORUS.

*Slowly and solemnly.*PIANO.
♩ = 84.

Ride on! ride on in

*a tempo.**rall.**poco cres.*

ma - jes - ty! In low - ly pomp ride on to die! O Christ! Thy tri - umphs

*poco cres.**poco cres.*

RIDE ON! RIDE ON IN MAJESTY.

ff

now be - gin O'er cap - tive death and con - quer'd sin. Ride on! ride on in

ff > > > *ff* >

dim. poco. *p* *dim.*

ma - jes - ty! The wing - ed squa - drons of the sky Look down with

dim. poco. *p* *dim.*

dim. poco. *p* *dim.*

Adagio.

pp

sad and wond' - ring eyes, To see the ap - proach - ing

pp

Adagio.

pp

RIDE ON! RIDE ON IN MAJESTY.

rall. *tempo lmo.*

Sac - ri - fice.

tempo lmo.

rall. *pp*

p

Ride on! ride on in

p

dim. *p*

poco cres.

ma - jes - ty! The last and fier - cest strife is nigh: The Fa - ther on His

poco cres.

RIDE ON! RIDE ON IN MAJESTY.

ff

sapphire Throne Ex - pects His own A - noint - ed Son! Ride on! ride on in

ff

ff

dim. poco. *dim.*

ma - jes - ty! In low - ly pomp ride on to die! Bow Thy meek Head to

dim. poco. *p dim.* *pp*

dim. poco. *p dim.* *pp*

Adagio. cres. *f* *ff*

mor - tal pain! Then take, O God, Thy power and reign!

f *cres.* *ff*

Adagio. *cres.* *ff*

“And the people stood beholding.”

CHORALE.

TREBLE.
ALTO.

1. The night of a - go - ny hath passed; The
2. The pow'rs of dark - ness do their worst—The

TENOR.
BASS.

day of doom hath dawned at last: With faint - ing steps His
nail, the thorn, the tor - turing thirst: Black tem - pests o'er His

Cross He bears; Foul taunts and cur - ses meet His ears: The
spi - rit break: “My God, my God, dost Thou for - sake?” ‘Tis

Lord of life is cru - ci - fied; A fe - lon hangs on
fin - ished!” Lo! He bows His head; The Sa - viour of man -

ei - ther side: The peo - ple stand be - - hold - - ing.
kind is dead: The peo - ple stand be - - hold - - ing.

Cleft are the rocks.

CHORUS.

Adagio.
 TREBLE. *f*
 ALTO.
 Cleft are the rocks, the earth doth quake, The slum-b'rrers of the

TENOR.
 BASS.

Adagio.
 PIANO. *f*
 ♩ = 70.

più mosso.

a tempo.
 grave a-wake; The Tem-ple's veil is rent in twain; For Christ, our Sac - ri -

f

a tempo.
f

dim.
 - fice, is slain, . . And bears of sin and death the

dim.

dim.

CLEFT ARE THE ROCKS.

p *pp*

pain, . . For Christ, our Sa - - ori - fice, is slain, . . And

p *pp*

f

bears of sin and death the pain. The Migh - ty One, The

f

più mosso.

Son of God, Hath hum - bly kissed af - flic - tion's rod, That by His stripes we

più mosso.

CLEFT ARE THE ROCKS.

a tempo.
f
 might be heal'd, Our par - don by . . . His blood be seal'd, . . . And

dim. *p*
 bound - less mer - cy stand re - veal'd, . . . Our par - don by . . . His

pp *Allegretto.*
 blood be seal'd, . . . And bound - less mer - cy stand re - veal'd. We

Allegretto.
♩ = 88.
pp

CLEFT ARE THE ROCKS.

all likesheep have gone a - stray, And turned a - side from wis - dom's way: But

This system contains the first three staves of the musical score. The top staff is the vocal melody in G major (one sharp). The middle staff is the bass line. The bottom staff is the piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

He hath saved us from our sin; Our God the ran-som Lamb hath been. O

This system contains the next three staves. The vocal melody continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

let us cast each vice a - way, Which thus the Son of God could slay! With

This system contains the final three staves of the page. The vocal melody concludes with the lyrics. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

CLEFT ARE THE ROCKS.

con - trite heart and weep - ing eye Be - hold, the Sa - viour's Cross on high! So

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

may we join the song of love, Which saints and an - gels sing a - bove: All

The second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a more active treble staff with eighth-note patterns and sustained chords in the bass.

Adagio.
hon - our, glo - ry, praise to Thee, The Lamb slain from e - ter - ni - ty!

Adagio. *ff* *a tempo.* *p*

The third system of the musical score. It includes the tempo marking 'Adagio.' and dynamic markings 'ff' (fortissimo) and 'p' (piano). The tempo changes to 'a tempo.' towards the end of the system. The piano accompaniment has a prominent bass line with sustained notes and moving chords.

The fourth system of the musical score, concluding the piece. It features a final vocal phrase and a piano accompaniment that ends with a series of chords. The piano part has a busy treble staff with many sixteenth and thirty-second notes.

By Jesus' grave.

SOLO.

Larghetto.

PIANO.

♩ = 72.

*pp**stac.**tr.**dim.**8ves.**Hms.**p**cres.**8va.....**f**8va.....**p**pp*

BY JESUS' GRAVE.

ALTO OR BASS.

By Je - sus' grave on ei - ther hand, While night is brood - ing o'er the land, The

sad and si - lent mourners stand, the sad and si - lent mourners stand. At last the wea - ry

life is o'er, The a - go - ny and con - flict sore, Of Him who all our

suff - 'rings bore, of Him who all our suff - 'rings bore. Deep in the rock's 'se -

rall. *ad lib.*

rall. *col. voce.*

- pulchral shade The Lord, by whom the worlds were made, The Sa - viour of man - kind is laid.

rall. *pp*

pp rall.

BY JESUS' GRAVE.

O hearts bereaved and sore distress, Here is for you a place of rest;

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in both hands, with some beamed eighth notes in the right hand.

Here leave your griefs on Je - sus' breast, Here leave your griefs on Je - sus' breast. So

The second system of the musical score. The vocal line continues with a half note G4, quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in both hands, with some beamed eighth notes in the right hand.

when the Day-spring from on high Shall chase the night and fill the sky,

The third system of the musical score. The vocal line continues with a half note G4, quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in both hands, with some beamed eighth notes in the right hand.

Then shall the Lord a - gain draw nigh, Then shall the Lord a - gain draw nigh.

The fourth system of the musical score. The vocal line continues with a half note G4, quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in both hands, with some beamed eighth notes in the right hand. The system ends with a double bar line. The word "rall." is written above the final note of the vocal line and below the final chord of the piano accompaniment.

BY JESUS' GRAVE.

The musical score is written for piano (pp) and violin (Vl.). It consists of seven systems of music. The piano part is written in the left hand, and the violin part is written in the right hand. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score includes various dynamics such as *pp*, *dim.*, *stac.*, *svcs.*, *Hns.*, *p*, *cres.*, *8va*, *ff*, *p*, and *pp*. The violin part features a variety of articulations, including slurs, accents, and staccato marks. The piano part includes a section marked *8va* (octave) and a section marked *ff* (fortissimo). The score concludes with a final cadence in the piano part.

Jesus Christ is risen to-day.

SOLO AND CHORUS.

TREBLE. ALTO. SOLO. CHORUS.

Je - sus Christ is risen to-day, Hal-le - lu - jah, Hal-le - lu - jah!

TENOR. BASS.

PIANO. $\text{♩} = 72$.

SOLO. CHORUS.

Our tri-um-phant ho - ly day; Hal-le - lu - jah, Hal-le - lu - jah!

SOLO. CHORUS. *cres.* *f* SOLO.

Who did once up - on the Cross, Hal-le - lu - jah, Hal-le - lu - jah! Suf-fer to re -

p *cres.* *f*

JESUS CHRIST IS RISEN TO-DAY.

CHORUS.

deem our loss. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

The musical score for the chorus is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The lyrics are: "deem our loss. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -".

SOLO.

lu - jah, Hal - le - lu - jah, A - - - men, Hal - le -

The musical score for the solo is written for a four-part vocal ensemble and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The lyrics are: "lu - jah, Hal - le - lu - jah, A - - - men, Hal - le -".

CHORUS.

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men.

The musical score for the chorus is written for a four-part vocal ensemble and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The lyrics are: "- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men."

JESUS CHRIST IS RISEN TO-DAY.

SOLO. **CHORUS.**

Hymns of praise then let us sing, Hal - le - lu - jah, Hal - le - lu - jah!

SOLO. **CHORUS.**

Un - to Christ our heaven - ly King, Hal - le - lu - jah, Hal - le - lu - jah!

SOLO. **CHORUS.** *cres.* *f* **SOLO.**

Who endured the Cross and grave, Hal - le - lu - jah, Hal - le - lu - jah! Sin - ners to re -

JESUS CHRIST IS RISEN TO-DAY.

CHORUS.

- deem and save. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

This musical system features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a half note rest, followed by eighth notes for 'deem and save', and then a series of eighth and sixteenth notes for 'Hal - le - lu - jah'. The piano accompaniment is in bass clef, starting with a half note rest and then providing a rhythmic foundation with eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *f* (forte).

- lu - jah, Hal - le - lu - jah, .. A - - - men, Hal - le -

This system contains a solo vocal line and piano accompaniment. The vocal line continues the melody from the chorus, featuring a half note rest before 'A - - - men'. The piano accompaniment provides harmonic support. Dynamics include *pp* (pianissimo).

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.

This system concludes the piece with a final chorus. The vocal line repeats the 'Hal - le - lu - jah' phrase and ends with 'A - - men'. The piano accompaniment features a more active, arpeggiated texture. Dynamics include *f* (forte).

Our Blest Redeemer.

SONG.

Larghetto.

PIANO.

♩ = 80.

pp

TREBLE.

Our Blest Re-deem-er, ere He breath'd His
And His that gen-tle voice we hear, Soft

pp *pp*

ten-der, ten-der last . . fare-well, A Guide, a Com-fort-
as . . the breath, the breath.. of even, That checks each thought, that

- er . . be-queath'd, With us . . to dwell, with us to dwell.
calms each fear, And speaks of heav'n, and speaks of heav'n.

OUR BLEST REDEEMER.

He came sweet in - fluence
And ev - 'ry vir - tue

to im - part, A gra - cious, gra - cious will - ing
we pos - sess, And ev - 'ry, .. ev - 'ry .. con - quest

Guest, While He .. can find one hum - ble heart, Where - in .. to
won, And ev - 'ry thought of ho - li - ness, Are His .. a -

rest, where - in to rest.
- lone, are .. His a - lone.

pp

The Lord ascendeth up on high.

CHORALE.

TREBLE
ALTO.

THE LORD AS - CEN - DETH UP ON HIGH, THE LORD HATH TRI - UMPH'D GLO - RIOUS - LY, IN

TENOR.
BASS.

POW'R AND MIGHT EX - CELL - ING, IN POW'R AND MIGHT EX - CELL - ING : THE GRAVE AND HELL ARE

CAP - TIVE LED, LO ! HE RE - TURNS, OUR GLO - RIOUS HEAD, TO HIS E - TER - NAL DWELL - ING !

CHORUS (and AUDIENCE) in Unison.

THE HEAV'NS WITH JOY RE - CEIVE THEIR LORD, BY SAINTS, BY AN - GEL HOSTS A - DORED ; O

DAY OF EX - UL - TA - TION ! O DAY OF EX - UL - TA - TION ! O EARTH ! A - DORE THY

GLO - RIOUS KING, HIS RI - SING, HIS AS - CEN - SION SING, WITH GRATEFUL A - DO - RA - TION.

CHRIST AND HIS SOLDIERS

PART II.

THE LIFE OF THE CHRISTIAN.

No. 13.

Be thou faithful unto death.

RECIT. CHORUS.

TENORS
AND
BASSES.

PIANO.

Allegretto.

Allegretto.

Be thou faith - ful

un - to death,

and I will ..

give thee a crown of life!

No. 14.

Introductory March.

Andante.

PIANO.
♩ = 96.

p

f

p

f

INTRODUCTORY MARCH.

First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature. The melody starts with a quarter rest followed by eighth and sixteenth notes. The bass clef staff is marked *staccato.* and features a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff continues the melody with some beamed sixteenth notes. The bass clef staff continues the accompaniment, marked with a forte *f* dynamic.

Third system of musical notation. The treble clef staff features a long, flowing melodic line with many beamed sixteenth notes. The bass clef staff continues the accompaniment, marked with a piano *p* dynamic.

Fourth system of musical notation. This system includes a repeat sign. The first ending is marked *1st time.* and the second ending is marked *2nd time.* The treble clef staff has complex melodic patterns, while the bass clef staff provides a consistent accompaniment.

Fifth system of musical notation. The treble clef staff begins with a piano *p* dynamic. The melody consists of quarter and eighth notes. The bass clef staff features a steady accompaniment of eighth notes.

Sixth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a more complex accompaniment with some chords and a *ff* (fortissimo) dynamic marking.

INTRODUCTORY MARCH.

First system of musical notation. The key signature is one sharp (F#). The music is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody begins with a series of eighth notes and a half note, followed by a series of eighth notes and a half note. The bass line consists of a series of eighth notes and a half note.

Second system of musical notation. The melody continues with a series of eighth notes and a half note, followed by a series of eighth notes and a half note. The bass line consists of a series of eighth notes and a half note.

Third system of musical notation. The melody continues with a series of eighth notes and a half note, followed by a series of eighth notes and a half note. The bass line consists of a series of eighth notes and a half note. The dynamic marking *ff* (fortissimo) is present.

Fourth system of musical notation. The melody continues with a series of eighth notes and a half note, followed by a series of eighth notes and a half note. The bass line consists of a series of eighth notes and a half note. The dynamic marking *ff* (fortissimo) is present. The word *Tpts* (Trumpets) is written below the bass line.

Fifth system of musical notation. The melody continues with a series of eighth notes and a half note, followed by a series of eighth notes and a half note. The bass line consists of a series of eighth notes and a half note. The dynamic marking *ff* (fortissimo) is present. The word *fz* (forzando) is written below the bass line.

Sixth system of musical notation. The melody continues with a series of eighth notes and a half note, followed by a series of eighth notes and a half note. The bass line consists of a series of eighth notes and a half note. The dynamic marking *fz* (forzando) is present. The word *fz* (forzando) is written below the bass line.

Hark ! a thrilling voice is sounding.

SOLO AND CHORUS

TENOR AND BASS. *Adagio. CHORUS.* ³

“ And that, knowing the time, that now it is high time to wake out of sleep, to

PIANO. *Adagio.* *p* *cres.*

rall. *TREBLE SOLO. Allegretto.*

wake out of sleep.” Hark ! a thrill-ing voice is sounding : “ Christ is nigh,” it

rall. fz *p* *Allegretto.*

seems to say ; “ Cast a-way the works of dark-ness, O ye chil-dren

of the day !” Start - led by the so - lemn warn-ing, Let the earth-bound

HARK! A THRILLING VOICE IS SOUNDING.

cres. *dim.*

soul a - rise: Christ, our Sun, all clouds dis - pell - ing, Shines up - on the

cres. *dim.*

CHORUS.
TREBLE.

ALTO.

TENOR.

BASS.

morn - ing skies. Start - led by the so - lemn warning, Let the earth - bound

dim.

soul a - rise: Christ, our Sun, all clouds dis - pell - ing, Shines up - on the

dim.

dim.

Adagio.

p

morn - ing skies. Once the Lamb, so long ex - pect - ed, Came in great hu - mi - li - ty;

p

HARK! A THRILLING VOICE IS SOUNDING.

f Once a - gain be - hold He com - eth, Robed in dread - ful ma - jes - ty. *cres.*

TREBLE SOLO. *Allegretto.*
p Hark! a thrill - ing voice is sounding: "Christ is nigh," it seems to say;
Allegretto.

"Cast a - way the works of dark - ness, O ye chil - dren of the day!"

Start - led by the so - lemn warn - ing, Let the earth - bound soul a - rise:

cres. Christ, our Sun, all clouds dis - pell - ing, *dim.* Shines up - on the morn - ing skies.

HARK! A THRILLING VOICE IS SOUNDING.

CHORUS.

f

Start - led by the so - lemn warn - ing, Let the earth - bound soul a - rise :

dim.

Christ, our Sun, all clouds dis - pell - ing, Shines up - on the morn - ing skies.

dim.

dim.

TREBLE SOLO.

poco cres.

f

Hark! a thrill - ing voice is sounding: "Christ is nigh," it seems to say;

poco cres.

f

dim.

"Cast a - way the works of dark - ness, O ye chil - dren of the day!"

dim.

CHORUS. *cres.*

HARK! A THRILLING VOICE IS SOUNDING.

Hark! a thrilling voice is sound-ing: "Christ is nigh," it seems to say; "Cast a-way the

cres.

SOLO.

works of darkness, O ye children of the day." Hark! a thrilling voice is sounding:

CHORUS.

rall.

"Christ is nigh," it seems to say; Hark! a thrilling voice issounding: "Christ is nigh," it

rall.

seems to say.

p

pp

In token that thou shalt not fear.

BASS SOLO AND CHORUS.

VOICE. *Andante.*

PIANO. *Andante.*
p

In to - ken
In to - ken

that thou shalt not fear Christ Cru - ci - fied to own, . . . We
that thou shalt not flinch Christ's quar - rel to . . main - tain, . . . But

Sves.

print the Cross up - on thee here, And stamp thee His a - lone.
'neath His ban - ner man - ful - ly Firm at thy post re - main;

IN TOKEN THAT THOU SHALT NOT FEAR.

cres.
p
 In to - - ken that .. thou shalt not blush To glo - ry
 Thus out - ward - ly ... and vis - ib - ly We seal thee

p
cres.
8ves.

f
 in . . His Name, We bla - zon here up - on thy
 for . . His own; And may the brow that wears His

cres.
f

CHORUS.
 front His glo - ry and .. His shame, We bla - zon
 Cross Here - af - ter share His Crown, And may .. the

f

here up - on thy front His glo - ry and His shame. . . .
 brow that wears His Cross Here - af - ter share His Crown. . . .

Soldiers of Christ, arise.

CHORUS.

In march time. TREBLES and ALTOS.

TREBLE. ALTO. TENOR. BASS.

Sol - diers of Christ, a -

Trumpet.

ACCOMP. *f* *p*

- rise, And put your ar - mour on, Sol - diers of Christ, a -

cres.

- rise, And put your ar - mour on, Strong in the strength which God supplies Thro'

Ped. * *f*

His e - ter - nal Son.

f *dim.* *p*

SOLDIERS OF CHRIST, ARISE.

Strong in the Lord of Hosts, And in His might-y power,

TENORS AND BASSES. *cres.*

mf *cres.*

Strong in the Lord of Hosts, And in His might-y power: Who in the strength of

f *Ped.* * *Ped.* *

Je-sus trusts Is more than conqueror.

f *dim.*

8ves.

Stand then in His great might, With all His strength-en - dued,

f *p* *f*

SOLDIERS OF CHRIST, ARISE

Stand then in His great might, With all His strength en - dued, And

take, to arm you for the fight, The pa - no - ply of God. That, hav - ing all things

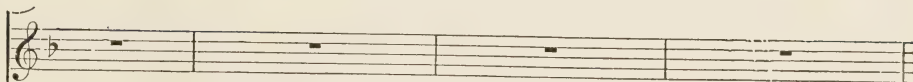
done, And all your con - flicts pass'd, Ye may o'er - come through

Christ a - lone, And stand com - plete at last. . . .

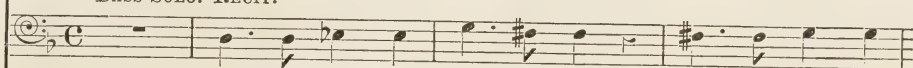
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Oft in danger, oft in woe.

SOLO AND CHORUS.

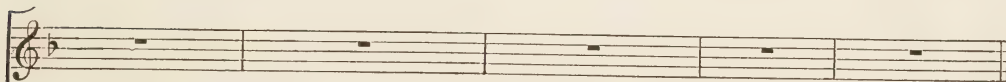
TREBLE.
ALTO.

BASS SOLO. RECIT.

TENOR.
BASS.

Chris - tian, seek not yet re - pose; Cast thy dreams of

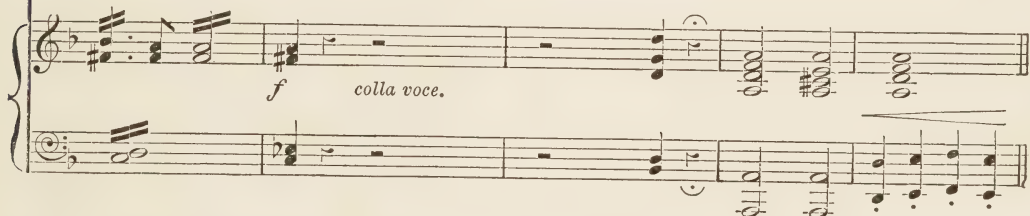
PIANO.

*ad lib.*

ease a - way;

Thou art in the midst of foes;

Watch and pray.

*Allegretto.* CHORUS.

Oft in dan - ger, oft in woe,

On - ward, Chris - tians, on - ward go:

*Allegretto.* ♩ = 104.

OFT IN DANGER, OFT IN WOE.

cres.

Fight the fight, main - tain the strife, Strengthen'd with the bread of life.

cres.

cres.

f

On - ward, Christians, on - ward go, Join the war and face the foe.

f

poco cres.

Will . . ye flee in dan - ger's hour? Know ye not your Cap - tain's power?

fz *ff*

poco cres.

OFT IN DANGER, OFT IN WOE.

Let your drooping hearts be glad; March in heaven - ly

p

p

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest for four measures, followed by a half note G4, quarter notes A4 and B4, and eighth notes C5 and B4. The bottom staff is a piano accompaniment with a bass clef. It begins with a whole rest for four measures, followed by a half note G3, quarter notes A3 and B3, and eighth notes C4 and B3. The piano part features a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.

ar-mour clad; Fight, nor think the bat - tle long; Soon shall vic - t'ry tune your song.

cres.

f

cres.

This system contains the next two staves of music. The top staff continues the vocal line with a treble clef. It begins with a half note G4, quarter notes A4 and B4, and eighth notes C5 and B4. The bottom staff continues the piano accompaniment with a bass clef. It begins with a half note G3, quarter notes A3 and B3, and eighth notes C4 and B3. The piano part features a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The system includes dynamic markings: *cres.* (crescendo) and *f* (forte).

ff *> > >*

ff dim.

This system contains the final two staves of music. The top staff is a vocal line with a treble clef. It begins with a whole rest for four measures, followed by a half note G4, quarter notes A4 and B4, and eighth notes C5 and B4. The bottom staff is a piano accompaniment with a bass clef. It begins with a half note G3, quarter notes A3 and B3, and eighth notes C4 and B3. The piano part features a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The system includes dynamic markings: *ff* (fortissimo) and *dim.* (diminuendo).

OFT IN DANGER, OFT IN WOE.

BASS SOLO. RECIT.

Gird thy heaven - ly ar - mour on, Wear it e - ver

cres.

ad lib.

night and day; Near thee lurks the e - vil one: Watch and pray.

f colla voce.

Allegretto. CHORUS.

Oft in dan - ger, oft in woe, On - ward, Chris - tians, on - ward go:

p

Allegretto. ♩ = 104.

OFT IN DANGER, OFT IN WOE.

cres.

Fight the fight, main - tain the strife, Strengthen'd with the bread of life.

cres.

cres.

On - ward, Christians, on - ward go, Join the war and face the foe.

f

f

poco cres.

Will . . ye flee in dan - ger's hour? Know ye not your Cap - tain's power?

fz

ff

poco cr's.

fz

fz

ff

OFT IN DANGER, OFT IN WOE.

Let not sor-row dim your eye, Soon shall ev' - ry

This system contains the first two staves of music. The vocal line (treble clef) begins with a rest for four measures, followed by a melodic phrase. The piano accompaniment (bass clef) starts with a rest, then enters with a bass line. A grand staff (treble and bass clefs) follows, featuring a more complex piano accompaniment with chords and arpeggios. Dynamics include *p* (piano) and *p* (piano).

tear be dry; Let not fear your course im-pede, Great your strength, if great your need.

This system contains the next two staves of music. The vocal line continues with a melodic phrase, marked with *cres.* (crescendo). The piano accompaniment features a bass line with a *f* (forte) dynamic. A grand staff follows, with the piano accompaniment marked with *cres.* (crescendo).

This system contains the final two staves of music. The vocal line is a rest. The piano accompaniment features a bass line with a *ff* (fortissimo) dynamic, marked with *dim.* (diminuendo). A grand staff follows, with the piano accompaniment marked with *ff* (fortissimo) and *dim.* (diminuendo).

OFT IN DANGER, OFT IN WOE.

BASS SOLO. RECIT.

Watch, as if on thee a-lone Hung the is-sue of the day:

cres.

ad lib.

Pray, and all thy weak-ness own; Watch and pray.

f colla voce.

CHORUS.
Allegretto.

On-ward, Chris-tians, on-ward go, Join the war and face the foe.

p

Allegretto.

p

OFT IN DANGER, OFT IN WOE.

cres.

Will ye flee in dan-ger's hour? Know ye not your Cap-tain's pow'r?

cres.

poco cres.

On-ward then to bat-tle move; More than conquerors ye shall prove: Though oppos'd by

f

poco cres.

f

many a foe, Chris-tian sol-diers, on-ward go.

f

When our heads are bowed with woe.

BASS SOLO AND CHORUS.

Larghetto.

VOICE.

PIANO. *pp*

Larghetto.

rit. *pp* *Cello Solo.*

Solo. *p*

When our heads are bow'd with woe,
When the sul - len death-bell tolls

When our bit - ter tears o'er-flow; When we mourn the lost, the dear,
For our own de - part - ed souls; When our fi - nal doom is near,

CHORUS.

Gra - cious Son of Ma - ry, hear! *Solo.*

Gra - cious Son of Ma - ry, hear! { Thou our throb - ing flesh hast worn, . .
When the heart is sad with - in . . .

WHEN OUR HEADS ARE BOWED WITH WOE.

Thou our mor - tal griefs hast borne, .. Thou hast shed the
With the thought of all its sin; ... When the spi - rit

hu - - man tear: Gra - - cious Son of Ma - - ry, hear!
shrinks with fear, Gra - - cious Son of Ma - - ry, hear!

pp

pp

Rock of Ages! cleft for me.

(CONTRALTO SOLO.)

Andante.

VOICE.

ACCOMP.

Andante.

p

$\bullet = 80.$

p Rock of A - ges!
pp While I draw this

cleft for me, . . . Let . . me hide . . my - self in
 fleet - ing breath, . . When my eye - - lids close in

cres.

Thee: Let the wa - ter and the blood, . .
 death, When I soar through worlds un - known, . .

cres.

ROCK OF AGES! CLEFT FOR ME.

cres.

From Thy ri - - ven side which flow'd, Be . . of
See . . Thee on . . . Thy Judg - ment Throne; Rock of

sin the dou - - ble cure, *pp* Cleanse me from its
A - - ges! cleft for me, *pp* Let me hide my -

guilt and power.
- self in Thee!

Flute.

p *1st.* *2nd.*

Jesus died for us.

QUARTETT (unaccompanied).

Andante.

TREBLE.
ALTO.
TENOR.
BASS.

$\text{♩} = 63.$

p

Je - sus died for us, and rose a - gain: There - fore are our

cres.

hopes no long - er dim; There - fore know we that to die is gain,

pp *dim.* *rit.*

For we sleep in Him, for we sleep, we .. sleep in Him.

a tempo.

There - fore fa - ther, mo - ther, sis - ter, bro - ther, Still are ours, for

all are still the Lord's: Where - fore let us com - fort one an - o - ther

pp *rit.* *a tempo.*

With these bless - ed words, these bless - ed words. Je - sus died for

JESUS DIED FOR US.

us, and rose a - gain: There - fore are our hopes no long - er dim;

cres. There - fore know we that to die is gain, *pp* For we sleep in *pp*

dim. Him, *rit.* for we sleep, we . . sleep in Him.

No. 22.

Jesus lives.

CHORUS.

Maestoso.

TREBLE. Je - sus lives! no long - er now Can thy ter - rors, Death, ap -
ALTO. Je - sus lives! hence-forth is death But the gate of life im -

TENOR.
BASS.

Maestoso.

PIANO. $\text{♩} = 100.$ *fz*

JESUS LIVES!

- pal us: Je-sus lives! By this we know, Thou, O Grave, canst not en-
 - mor-tal: Je-sus lives! Hence-forth is death But the gate of life im-

fz

fz

- thral us: Je-sus lives! by this we know, Thou, O Grave, canst not en-thral us.
 - mor-tal: This shall calm our trembling breath, When we pass its gloomy por-tal.

cres.
p Hal - - le - - lu - - jah, Hal - - le - - lu - -
p Hal - - le - - lu - - jah, Hal - - le - - lu - -

p *cres.* *poco cres.*

JESUS LIVES!

- jah! Je-sus lives! by this we know, Thou, O Death, canst not en - thral us. Hal-le -
 - jah! Je-sus lives! henceforth is death But the gate of life im - mor - tal. Hal-le -

- lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah, Hal-le - lu - jah, Hal-le -
 - lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah, Hal-le - lu - jah, Hal-le -

- lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah!
 - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah!

ff *fz* *ff* *fz* *ff*

Who are these like stars appearing?

CHORUS.

TREBLES.

ALTOS.

PIANO.

Adagio.

sempre pp

$\text{♩} = 60.$

Andante con moto. $\text{♩} = 112.$

pp

Who are these like stars ap-pear-ing, These be-fore God's throne who stand?
 Who are these in daz-z ling bright-ness, Cloth'd in God's own right-eous-ness,

Andante con moto. $\text{♩} = 112.$

pp

Horn.

WHO ARE THESE LIKE STARS APPEARING?

Each a gold - en crown is wear - ing; Who are all this glo - rious band?
 These, whose robes of pur - est white - ness Shall their lus - tre still pos - sess,

The first system of the musical score for 'Who are these like stars appearing?'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

Hal - le - lu - jah, hark, they sing, Prais - ing loud their Heaven - ly King;
 Still untouch'd by Time's rude hand? Whence come all this glo - rious band?

The second system of the musical score. It continues the vocal melody and piano accompaniment. Dynamic markings include *p* (piano), *cres.* (crescendo), and *f* (forte). A *Ped.* (pedal) marking is present in the piano part. The lyrics are written below the vocal staff.

Hal - le - lu - jah, hark, they sing, Prais - ing loud their Heaven - ly King.

The third system of the musical score. It continues the vocal melody and piano accompaniment. Dynamic markings include *f* (forte) and *ff* (fortissimo). The lyrics are written below the vocal staff.

WHO ARE THESE LIKE STARS APPEARING?

TENORS.

f These are they who have contend-ed For their Sa-viour's hon-our long,
p These are they whose hearts were ri-ven, Oft with woe and an-guish tried;

BASSES.

1st verse *f*
 2nd verse *p*

Wrestling on till life was end-ed, Following not the sin-ful throng:
 Who in prayerfull oft have stri-ven With the God they glo-ri-fied:

f These, who well the fight sus-tain-ed, Tri-umph by the Lamb have gained.
 Now, their pain-ful con-flict o'er, God has bid them weep no more.

Ped.

WHO ARE THESE LIKE STARS APPEARING?

TREBLE.

ALTO.

TENOR.

BASS.

Hal - le - lu - jah, hark, they sing, Prais - ing loud their Heav'n - ly King!

rall.
ff

Now, their pain - ful con - flict o'er, . . . God has bid them weep no more.

f *ff*

ff rall.

Lo! round the throne.

CHORALE.

1st VERSE. CHORUS.

TREBLE
ALTO.
TENOR.
BASS.

f Lo! round the throne, at God's right hand, The Saints in count-less my-riads

stand, Of ev'-ry tongue re-deemed to God, Ar-rayed in garments washed in blood.

2nd VERSE. QUARTETT (*unaccompanied*).

p They see their Sa-viour face to face, And sing the tri-umphs of His

grace: Him day and night they cease-less praise, And thus the loud Ho-san-na raise:

3rd VERSE. CHORUS (AND AUDIENCE) in Unison.

ff "Wor- thy the Lamb, for sin-ners slain, Through end-less years to live and

reign! Thou hast re-deemed us by Thy blood, And made us kings and priests to God!"

When I surbey the wondrous Cross.

TENOR SOLO.

MAY BE SUNG AFTER NO. 8, PART I.

Andante.

VOICE.

PIANO.

TENOR SOLO.

When I sur - vey the

won - drous Cross On which the Prince of glo - ry

died, My rich - est gain I count but loss, And

WHEN I SURVEY THE WONDROUS CROSS.

pour con - tempt X on all . . my pride.

For - bid it, X Lord, X that

I should boast X Save in the Cross of Christ X my

cres. *rall.*

God; All the vain things X that charm me most, X I

a tempo.

sa - cri - fice . . them X to His Blood.

rall. *a tempo.*

p

WHEN I SURVEY THE WONDROUS CROSS.

p

See from His Head, His Hands, His Feet, . .

p

Sor - row and love flow min - gling down; . .

Did e'er such love and sor - - row meet, Or

thorns & com - pose so rich a crown ?

WHEN I SURVEY THE WONDROUS CROSS.

Were the whole realm of

This system contains the first line of the hymn. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics 'Were the whole realm of' are written below the vocal staff.

na - ture mine, That were an off' - ring far too

This system continues the hymn. It includes performance markings: *cres.* (crescendo) above the vocal staff and *rall.* (rallentando) above the piano staff. The lyrics 'na - ture mine, That were an off' - ring far too' are written below the vocal staff.

small ; Love so a - ma - zing, so Di - vine, De -

This system continues the hymn. It includes performance markings: *a tempo.* above the vocal staff and *a tempo.* below the piano staff. The lyrics 'small ; Love so a - ma - zing, so Di - vine, De -' are written below the vocal staff.

- mands my life, . . . my soul, my all.

This system continues the hymn. It includes performance markings: *rall.* above the vocal staff, *a tempo.* above the piano staff, and *rall.* below the piano staff. The lyrics '- mands my life, . . . my soul, my all.' are written below the vocal staff.

This system contains the final line of the hymn. The piano accompaniment features a series of chords in the right hand and a moving bass line in the left hand. The lyrics are not explicitly written in this system, but the music concludes the piece.

The Son of God goes forth to war.

TENOR SOLO.

TO BE SUNG AFTER NO. 4, PART II.

VOICE. *Allegro moderato.*

PIANO. *Allegro moderato.*

pp *p* *cres.* *molto cres.*

TENOR SOLO.

The Son of God goes forth to war, A

King - ly crown to . . gain, His blood - red ban - ner streams a - far ; . .

THE SON OF GOD GOES FORTH TO WAR.

Who fol-lows in His train?

cres. *ff*

Who best can drink his cup of woe, Tri -

Andante. *p* *Andante.* *pp*

- um - phant o - ver pain, Who pa - tient bears his cross be - low,

f *rall.* *rall.* *fz* *pp*

He fol-lows in His train. The Son of God goes forth to war, A

accel. *Tempo 1mo.* *f* *accel.* *Tempo 1mo.* *cres.* *f*

King - ly crown to gain, His blood - red ban-ner streams a - far ; . .

THE SON OF GOD GOES FORTH TO WAR.

Who fol-lows in His train?

cres. *ff* *> > > >*

Andante. *RECIT. ad lib.*

Andante. *Ob.* *pp Recit.*

The Mar-tyr first, whose ea-gle eye Could

p *rall.*

pierce be-yond the grave, Who saw his Mas-ter in the sky, And call'd on Him to save.

pp *rall.*

Tempo 1mo.

Tempo 1mo.

pp *p* *>*

cres. *molto cres.*

THE SON OF GOD GOES FORTH TO WAR.

The Son of God goes forth to war, A

King - ly crown to gain; His blood red ban-ner streams a - far . .

Who fol-lows in His train?

Like Him with par - don on His tongue In

midst of mor - tal pain, He pray'd for them that did the wrong;

f

cres.

ff

pp

Detailed description: This is a musical score for a hymn. It consists of six systems of music, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The lyrics are written below the vocal line. The score includes various musical notations such as dynamics (*f*, *cres.*, *ff*, *pp*), articulation marks (accents, slurs), and phrasing slurs. The piano part features a variety of textures, including chords, arpeggiated figures, and moving bass lines.

THE SON OF GOD GOES FORTH TO WAR.

Who fol-lows in His train? The Son of God goes forth to war, A

King - ly crown to gain, His blood - red ban-ner streams a - far;

Who fol-lows in His train?

Andante. Recit. ad lib.

Andante. Ob. They climb'd the steep as-cent of heav'n Thro'

pp Recit.

pe - ril, toil, and pain; O God, to us may grace be giv'n To fol - low in their train. The

THE SON OF GOD GOES FORTH TO WAR.

Tempo lmo.

Son of God goes forth to war, A King - ly crown to gain, His

Tempo lmo.

blood - red ban-ner streams a - far, . . Who fol-lows in His train?

cres.

ad lib.

Who fol-lows in His train?

a tempo.

colla voce.

f

cres. molto.

con Sca.

sf sf sf

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